

Methods for improving theoretical knowledge of music of elementary school students

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ABSTRACT

This research paper attempts to cover the exercises that are needed for the performer. It also touched upon the psychological processes of the editor. In the elementary classes, cognitive and ability peculiarities were analyzed and tried to draw conclusions.

Keywords: art, rhythm, meter, note, musical instrument, imagination, vocal, music, performer, memory.

1. INTRODUCTION

Music literacy is a process that combines all activities and enhances the creativity and performance of students. Therefore, this process cannot be viewed as a separate activity.

In his article, scholar B. Kadyrov, who conducted a separate study on talent, describes the following in his article: "Talent is a multifaceted, complex, hereditary, biological and socially significant phenomenon." [1.65]

In the first grades, the process of teaching literacy begins with all teachers teaching different subjects. Some begin with the movement of sounds, others with the volume, length and so on. Some teachers begin the music literacy process by teaching music registers.

Regardless of the subject matter, the teacher should link music education with other activities. It explains the movement, volume, bending of the sounds in the melody, provides information on the rhythm, the meter, the dynamics, the measurements, etc. when listening. Hand-to-hand explanations of the movement of sounds to children are also effective. You can teach them the positioning of the notes by comparing five fingers to the notation lines. The first grade students' music textbooks contain all the information and exhibitions to master the topics they need, which they can easily master with the help of children's teachers.

In his book "The Art of singing", music scholar S.Begmatov describes this issue as follows: "The performing arts are rich in different aspects of voice and music interpretation. Folk-based folk performances are based on free interpretation, where every musician approaches his interpretation of the work creatively and presents his unique miracle." [2.19]

It is important that first class pupils fully understand the concepts of "up" and "down". The "ladder" helps to do this. Pupils will be able to easily sing sounds from bottom to bottom and from top to bottom using stairs. According to the syllabus, first class pupils must master the concepts of sound name, length, height, rhythm, meter, and note. Although it is a little tricky for schoolchildren, a good teacher can handle these tasks. From the first lessons, the notes and the layout of the notes are gradually taught and sung, so these tasks are no problem.

The concept of volume of sounds is given below:

- 1) High, low and medium sounds - give an idea of the register;
- 2) to give an idea of the up and down motion of the same volume;
- 3) step-by-step (stairs);
- 4) Different sounds are named differently: do, re, mi ...;
- 5) Concepts of perfection and imperfections (stable and unstable) and tonics;
- 6) Through the familiar tunes the concepts of major and minor modes are given.

All of the above concepts are reinforced by classroom musical activities.

The concept of sound length is as follows:

- 1) Long and short sounds are given in opposite tone;
- 2) The most common lengths are explained by different joints, applause, quarter and quarter notes.

Yearly and quarterly topics in the first class:

Theme of the Year: We love music.

Quarter 1: Songs we like.

Quarter 2: Music Games and Songs.

Q3: Our delightful instruments.

Q4: Our delightful instruments.

Consequently, when conducting music culture classes with first-graders, attention to their age-psychological characteristics, perceptions, memory, and also their physiological features will be an important factor in achieving the goal.

Although many students in the 1st and 2nd classes have many things in common - their perceptions, fantasies, memories, interests, they differ. First, a Grade 2 student will be more experienced than a Grade 1 student in terms of how to behave in a classroom, how to adapt to the classroom routine. Although the will is not sufficiently formed in the 2nd grader, they can overcome some difficulties with the 1st graders. Grade 2 students will acquire reading and writing skills. This in turn will help to expand the scope of music education. All of this is based on the knowledge that students have in their first grade.

The vocal capabilities of the 1st and 2nd grade students are different. It is important to remember that children should not sing and tune their voices alone. Throughout the course of the year, the voice is gradually becoming self-evident, meaning the singer finds its way into the process of learning. The teachers say, "One singer will become a singer in 15-20 years." [3.4.] The instrumentalist is also a skilled performer who has been trained throughout the years.

Organized, purposeful, fun lessons will teach students to listen to music together, share their impressions, sing together and listen to each other.

Generally 2nd graders are not as enthusiastic as 1st graders. However, the teacher should try not to extinguish their interest. To do this, the teacher should be more attentive to students who do not have musical abilities, and in the future, their abilities should attach students to them and assign them special tasks. In the learning process, a teacher must carry out classroom tasks from simple to complex, from bottom to top.

Elementary music lessons are an integral part of the system of artistic education and aesthetic education of students in secondary schools. Although there is little difference between first and second grades, the sophomore is an experienced learner, an attentive student who is accustomed to school rules.

He tries to convey the sound in his imagination and the tone. Because when we imagine, we create a new melody, performance, interpretation, ornamentation, and so on, in our minds. "Performance is closely linked to creative thinking. In vocal music, the text of the work helps create the image. The young performer needs to develop imagination and develop it." [4.16] Each artist and musician can imagine what he is capable of and what he can do.

The method of teaching music used in Grade 1 is practically unchanged even in Grade 2. During this time the interest and love for music will continue to develop, as well as the development of musical skills. All knowledge, skills and abilities are deepened. It also provides a comprehensive understanding of music, its perfection in terms of aesthetics and quality of performance.

The second-graders are similar to the first-graders by their psychological character. Grade 2 students cannot focus their attention on something for a long time and get tired very quickly. This is why it is important to use a variety of activities, such as applause and step-by-step, to concentrate on musical performance in music culture lessons.

For each achievement of students with poor musical skills and having a sound disorder during the course, they should be encouraged and encouraged to make sure that they are equally motivated and motivated to act as musicians with advanced children.

Grade 2 provides students with the ability to develop musical abilities, to stimulate interest in music, and to create a musical impression, and to make music conscious as an art.

As a result, children have a starting point for music. To achieve this goal, the following tasks will be implemented:

1. To develop students' musical abilities.
2. Developing the ability to listen to music.
3. Developing singing skills.

Moral aesthetic education in the context of musical artistic and ideological content.

Dance plays and music-appropriate activities are important for the students' mental and physical development. Performing music-appropriate activities in music culture classes has a positive effect on students' musical learning, memory, and rhythm. Any type of movement is performed at the pace and rhythm of a musical piece, and the musical tones associated with the movement are stored in the child's memory for a long time.

In the elementary (1-4) grades, the selection of song repertoire involves the following tasks:

1. Develop students' musical abilities (musical reading, rhythm, emotion, attention, memory speech) through selected works.
2. To instill in students a sense of love for our national music, the motherland, the nature and the beauty.
3. Teaching students to work, to study, to respect life in and around themselves, to appreciate the work of others.

From the above, it is clear that each lesson needs to be creative and follow the requirements of the new program. A two-year semi-annual thematic work plan is to be prepared in music. It is based on the structure of the lessons using the new program, taking into account the students (classroom), vocal range, interest in music and ability, seasons, holidays, year, quarter, and lesson topics. The songs can be changed into works that suit the students' wishes and the curriculum with the newest songs to listen to songs. The music classes are mostly one hour a week. Also, every year 12-14 works are heard. Elementary students mainly sing one-sung songs. Since the second half of the second class, songs have been sung with the sound glue. Accordingly, musical compositions are selected from simple to complex principles. In the course of the song teaching, the rush and rush of teaching make the students feel indifferent. On the contrary, well-executed and well-explained songs give a very positive impression. Repeat "Mother of Knowledge" says our wise nation. The songs need to be repeated periodically. Every child, no matter what profession he chooses, adorns the music, the music and the songs, the lives of his students, but at the same time gives him a festive mood.

There are songs that will enrich lives, said our thinkers. Examples include such songs as "Children and Goose" by J. Nazhiddinov, "My School" by F. Nazarov, "Hakkalar (Magpies)" by N. Norkhojaev, and "Pakhta Oy" by F. Nazarov. All song repertoire provided in the program fully meets the requirements of State Educational Standards. A music teacher should be a demanding person and not just be successful. Only such a music teacher should be a good organizer, an active community, a professional who loves his profession and children. When using a repertoire of songs in music culture lessons, the music teacher will gradually learn about the psychological character, voice, and interest of the students, invite gifted students to extracurricular activities, and work individually and in class with children with music education. Required. The repertoire of songs presented in the DTS music program is scientific, modern, classical, age-appropriate and vocal. That is, the content of these songs reflects love for the motherland, national values, traditions and respects. For example: "Diyor madhi" (Honour of Land) music by N. Norkhojaev, "Oy vatanim" (Oh, my motherland) music by Yormatov, "Healthy generation song" by Sh. Yormatov's music, "We are Soldiers", "N. Norkhojaev", "Ochil pahtajon" music by F. Nazarov, "Nisholda" music by D. Omonullaeva, "Old Turon" by N. Norkhojaev. For example, the song "We Will Be A Moon" is a song by H. Rahimov, written by S. Barnoev. In this work children will be told that they will be brave, fearless and brave like their grandfather Amir Temur. The boys are told that girls like Alpomish are about to grow up to be intelligent, educated, and to serve their motherland with love and devotion. This song is in the form of a couplet. The song is performed in a fast-paced dance. Fa major tone. These songs help to cultivate a sense of love for music as a way of nurturing a perfect person.

The main methodological requirement in the lessons of music culture is to apply the acquired musical knowledge directly to the practice of singing and listening to music. Students are taught 2-3 hours depending on the complexity of the repertoire of the songs they are taught. To master these themes, it is

necessary to perform the song expressively, to draw on the theme, to analyze it, to use the technical means, to listen to the song on the tape, to use the new pedagogical technologies of handouts. The teacher should be well aware of their vocal range so that they do not damage the vocal cords while they sing. The repertoire of songs in the program is given separately for each class. It is advisable to use special exercises before teaching the song. Students should be regularly trained to participate in a variety of extracurricular activities. To do this, it is often best to play the "Classroom Scenes" to help students improve their performing skills in music culture classes and to integrate them. It is advisable to have a "lesson concert" after 2-3 lessons or at the end of the quarter after you have fully mastered the song. Sticking to the stage culture, such as performing in the classroom, finding a place among classmates, feeling each other in the singing and staying in their seats, will have a positive impact on students' attitudes and behavior. Singing on stage gives the students a sense of how much they have learned the songs in their repertoire, allowing them to "blend" some of the phrases and present the song in solemn atmosphere. "Class Concert" gives students a lot of joy. Musical quizzes play an important role in making classroom lessons more interesting and interesting. Playing meaningful games with students is a good result. One of the most important principles of pedagogical science is to provide intermittent continuity and interoperability to facilitate learning by children in the classroom.

Yearly and quarterly topics:

Theme of the Year: Types of Performance. Musical Expression means.

Quarter 1: Musical Expression means

Quarter 2: Solo, Accompanist, and chorus.

Q3: Singles and Solo. Musical instruments and singers.

Q4: Types of fingerboard. What is melody? What does the melody represent?

Musical Expression means.

Questions and assignments

1) Describe your second graders.

2) How does music play in your second year?

(3) How is the singing process involved, and how much time should be spent on it?

4) Describe a second class singing repertoire.

5) What topics are included in the music education process in the second grade?

6) Mention second-year year and quarterly topics.

Psychological, musical characteristics of students of 3-4 grades

Grade 3-4 students differ significantly from the lower grades by their pedagogical and psychological character. They are very focused, have a good memory, fluent speech, a wide range of life experiences, and a high level of interest in science. They will be able to think about serious issues, solve large-scale music, research and think independently.

Children of this age have more active formation of anatomic structure of the brain. Learning has a powerful influence on the development of its functions. In particular, conditions for the gradual transition from subject-image thinking to a more abstract, annotated-logical thinking are created. However, it is important to remember that a young teacher is always looking for a better support for his or her own emotional experiences, personal experiences, knowledge and life. For this reason, it is important to select the objects that are directly affecting the child's mind to understand the legitimate connection between things and events. Students of this age are still tired of work that is not interesting to them, and can hardly focus on material that has no direct effect. In view of this, it is not possible for the whole education to be exclusively on the basis of interest and liking. The sooner the students realize and feel that reading is a labor that requires serious willpower, the sooner they are able to concentrate their attention, the ability to direct and freely organize activities in their learning activities. An active student of this age is characterized by intense activity, which often adds to his inability to control his own behavior, often causing him to act responsibly. It is necessary to organize the student's mobility and motor skills in the right way and give him the best direction.

There is a certain dynamic in the attitude of students in grades 3-4. Finally, the child is interested in the internal content of the learning activity and can transform theoretical and practical tasks into specific and practical tasks. The study of the regularities of its formation is a task of modern pedagogical

and psychological sciences. Speaking of child surveillance, children in these classes are already receiving voluntary attention.

"Man has intelligence. In this mind, the spirit is the natural primordial of man. "But these primitives do not suffice to become human beings under the influence of their natural instincts. [5.120] (M.Khayrullaev, Farobi and his Philosophical works. T.1963)

The great Eastern thinkers play a great role in the emergence of psychological views in the East. Among them are Al-Khwarizmi (783-850), Al-Farabi (873-950), Abu Rayhan Beruni (973-1048), Abu Ali Ibn Sina (980-1037), and Mirzo Ulugbek (1324-1409) who have inherited rich ideas about the psychology and upbringing of the younger generation.

Voluntary focus on a particular issue is an important achievement for students of this age. As with other psychological processes, general characteristics of child emotion have changed. During this time, children begin to develop the skills of teamwork and self-control within the community.

The purpose of the lesson is to be defined first.

I. Course Objectives:

1) The educational goal is to work on intonation, to explain new themes, to teach new songs, to reinforce previously used topics in the classroom, and to use them effectively during the lesson.

2) The pedagogical aim is to instill a love for one's country and people through the songs studied, to create a sense of respect and pride for their national music and national traditions.

3) The developing aim is to be able to think independently, to give feedback, to correct and correct the mistakes and shortcomings of other students.

4) The formative aim is to develop musical skills, auditory skills, proper sitting, breathing properly, and the use of sound equipment, music taste and worldview.

II. Type of Lesson: Controversial Intellectual Game.

III Visualization

Textbooks and additional literature, musical instruments (piano, rubab, accordion ...), tape recorders or gramophone records, cards and posters.

IV. The lesson plan:

1) Students enter the classroom with their music and sit in their seats. (even better if there is a song that needs to be learned or heard).

2) Opinions about music heard. (the author of the musical, what genre, tempo, rhythm, tone, etc.)
New Topic: Tonica.

The base of the melody is tonic. Each ton contains a tonic.

The musical works end in a toned tone and so on.

4) Listen to the song "Parents" we need to learn.

Pupils will comment on the song.

The teacher will tell you about the song's composer. By linking to a new topic, the teacher is tasking students with finding the tonic of the work.

5) Singing. (Sound with volume adjustment exercises, song learned in small sentences)

6) The teacher analyzes the song with the students in terms of music (tone, size, tempo, dynamics, etc.) and content (love for parents, feelings of respect, etc.) that complements the students' thoughts and explains the educational value of the song.

He realizes that the brain is the center of conscious and logical thinking, and that the brain ... perceives or stores sensory images. It combines or acts on the imagined images, thereby creating different images, like the images that come through the senses. [5.19]

The procedure of the lesson: Music education is conducted in the traditional form (checking pupils' attendance, checking homework, teaching songs, listening to music, music literacy). The teacher then conducts the lesson according to the above plan. At the end of the lesson, homework will be given and the students who have been active will be evaluated. Providing stimulus cards for each correct answer will help increase the effectiveness of the lesson as it helps to identify the most active students.

Pupils will be introduced to notes from the 1st grade, along with the pauses. They can easily perceive the pause as a pause in the singing. It is important to explain its importance to children based on a song they already know and who have been paused (but never paid attention to it). The teacher records this song on a blackboard and points out new, unfamiliar characters. He then suggests that the song be

sung by the notes, and that the children should pay attention to the song while the rest of the characters in the song have to squeeze and relax. The teacher illustrates the importance of pauses and the role they play in expressing the peculiarities of the song, in the example of different music and songs. He explains that the pause is part of the work, that it is easier to breathe during pauses, and so on. The teacher chooses the tunes that come in different stretches for the singing exercises. The two-string exercise will be fun to sing with the kids; It is stated that the first line is placed in the first half of the class and the lower half - in the second half.

The work on developing a sense of rhythm in children, as well as introducing them to the moaning stretches, helps children prepare for the perception of the dimension of music as well as the line of tact. The teacher explains that the shifting of strong and weak contributions in music determines the scale. For example, if one weak contribution is replaced by one weak contribution, it is a two-dimensional measure, while the two strong contributions with one strong contribution are two-dimensional.

In Class II, the introduction to measurement begins with the two-partite dimensions that are most common and often found in songs that are in the lower grades.

There are various ways to introduce children to the concepts of measurement and tact. The simplest method is to compare the accents in the words of the poem with the accents of the music note. First of all, the teacher recommends that children read the lyrics and underline the underlying links. The lyrics are written on a blackboard, with the syllables highlighted separately.

As students learn to sing and listen to different pieces of music, they are introduced to some of the principles of the formation of musical forms. The band forms a wide variety of children's songs. When children hear a teacher say, "say the first paragraph" or "repeat the second paragraph," they get an idea of the structure of the work.

Several songs will also be featured. They also remember this term very easily. Initially the teacher uses such terms, and the students repeat it without understanding what they mean. But in class II, the teacher's attention is drawn to the differences in the structure of the songs. In some songs the same melodic material is repeated, but only the lyrics change. In other songs, the band consists of two parts, the musician's song (the beginning of the song) and the repetition, while the poetic words at the beginning (the beginning of the song) change, and the words are usually repeated. Thus, it is also familiar with the two-part form.

A little later the children form a three-part shape; this form is based on the contrast (contrast) comparison of the music material between the middle and the periphery. Three-piece songs are rarely played, so this form is best known in the music listening section where you will find many examples.

In high school, students listen to complex and large works and learn about musical forms such as rondo, variations, sonata allegros.

2. CONCLUSION

In summary, it is possible to say that upbringing a fully developed personality has always been the most important area in which human reasoning and educational science are focused. The scientific and educational importance of music art is highly valued among the original "sections" in this area. That is why world-renowned scholars in science, culture and arts (Abu Nasr Farabi, Abdulqadir Maraghi, Al Kindiy, Abdurahman Jomiy, Ibn Sina, Darvesh Ali Changi, Alisher Navoi) are both music and art educators. They have produced great works on various problems. These works have not lost their scientific and educational prestige as a historical basis of musical and theoretical knowledge. However, as in any field, music education has modern requirements for the formation of an individual, which is the agenda of every social era as an order and need for education. The role of the acquisition of music knowledge in the formation of the personality of the elementary school student was further confirmed in the results of this study guide. The lessons of Music Culture not only have a positive impact on students, but also have an impact on their musical tastes and musical worldviews. Therefore, a set of musical knowledge, which is presented in acceptable content and methodology, develops students' interest in music and, more importantly, they learn to distinguish good music, genres, folk and classical music. The results of the study showed that children started singing, listening to music and learning about the life of composers. Even students who were initially disregarding music culture classes eventually came to the music culture classes with a keen desire to learn something new. The interest and aspiration of the

students to the various activities within the discipline of Music Culture increased. Many students have developed the skills of a competent, meaningful approach to listening, singing, and performing rhythmic movements. Developing students' ability to analyze the expressive means and forms of musical work has given them the ability to express themselves freely.

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